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## THE SUPPLEMENT.

PLATE I. is a design for a plaque. Make the sky a deep-blue gray, and the moon a pale yellow. The figures must be in shadow, as the moon is behind them. The flesh should be of a purplish hue. High lights may be made on the edges of the hair on the side the moon shines the most. Make the girl a brunette and the Cupid a blonde. Paint a dark-gray cloud crossing part of the moon. Make the ground a dull bluish-green; snails, dark-brown.

Plate II. is a design for china painting. Make the coat violet with orange stripes; left leg lemon-yellow, and right leg light violet; undersleeves, white satin; shoes, black velvet; satchel, leather-color; cloak on the ground, rich purple velvet; top of guitar buff, and bottom rich brown; blonde hair.

Plate III. is a monogram for needlework, which we publish at a personal request.

Plate IV. is a design for a plaque. Make the sky a graded blue, ending at the bottom in a warm orange tone; the birds gray and brown, diminishing in tone as they become more distant; butterfly, bright-yellow with black stripes and deep-red round spots.

## Correspondence.

## EBONIZING FURNITURE—UNDERGLAZE WARE.

Editor of The Art Amateur:

SIR: Would you be kind enough to give in your column of correspondence the process now employed to ebonize wood? Would you also give the address of some dealer who has cups, saucers, plates, and vases in the biscuit and ready for underglaze painting? E. L., New Orleans, La.

ANSWER.—(1) The process is one that takes long to complete, and cannot be successfully adopted by an amateur. The varnish, under whom it is effected, keeps a cauldron of vinegar, into which are thrown scraps of iron, old nails, etc., which, being frequently heated, and then left to rust, give it a brownish color. Logwood is added to the mixture, which, when rich enough, is applied to the smooth surface of the wood to be ebonized, which generally is cherry. Copal varnish mixed with ivory black is then applied, and then rubbed hard, so that most of it comes off. The wood is then left to dry, and the same process is gone through with until seven coats of varnish have been applied, and then the whole is carefully finished. There are very few good ebonizers in the United States, and they command very high prices for their work. If you want some articles of furniture ebonized, you had better send them to a good cabinet-maker. It will not pay you to attempt the work yourself. (2) D. B. Bedell, of No. 868 Broadway, N. Y., has an excellent assortment of ware for underglaze painting. Write for his price list.

## PANELS FOR PAINTED DOORS.

Editor of The Art Amateur:

SIR: I have tried in vain to paint in water colors on the panels of my doors, which are covered with the ordinary white house paint. Is there any way to fix the colors? SARATOGA.

ANSWER.—Chinese white might be employed for covering the surface to be decorated, and you could paint over that. But we advise you not to attempt to use water colors. Use oil colors directly on the panels if you can paint your design off-hand. If not, paint on mill-board or on very thin well-seasoned wood cut to the exact size of the panel, and have it fixed in by a carpenter, using a very narrow gold beading to hide the edges. If the job is neatly done no one could tell that the design is not painted on the panel itself. By this means, too, you are also enabled to preserve your work in the event of your leaving the house you live in.

## PAINTING IN OILS ON SILK AND SATIN.

Editor of The Art Amateur:

SIR: Can you tell me how to prepare silk or satin for oil color painting, so as to prevent the oils from spreading? D. M. TARBORO, N. C.

ANSWER.—It is not the materials that need preparation, but the paints. To use oil colors on silk the oil must first be absorbed by putting the paints on blotting paper and allowing them to remain until quite dry. After removing them from the paper to the palette, dip the brush in spirits of turpentine, and mix the turpentine with the paint just enough so the paint will work as freely as on canvas. On satin of good quality there is no need of absorbing the oil; use the turpentine as on silk. If you have any trouble wash the surface of the satin with gum water.

## UNSIGHTLY WHITE DOORS.

Editor of The Art Amateur:

SIR: How is it possible to ornament closet doors, so that instead of being defects they may be a part of a harmonious whole?

Our room is furnished in olives, relieved at intervals with bits of bright coloring, but unfortunately it has four glaring white doors, opening inward, so that it is impossible to curtain them. Can any of your contributors offer a suggestion, and supply a need that must be frequently felt?

KITTY CLOVER, Philadelphia.

ANSWER.—White doors are not a necessary evil. Why not have them painted some warm neutral color, to harmonize with the olive green, and have the panels picked out with deep red? If your wall-paper and the wood-work of your furniture are dark, and the room is sunny, a dead black might be suitable, with a few red lines around the panels to relieve the sombre effect. It might be well to remove one of the doors and hang a portière in its place. You might have the doors painted a warm tint, say citrine, and insert painted panels, directions for which we give this month to another correspondent.

## DECORATING A WOODEN MANTELPIECE.

Editor of The Art Amateur:

SIR: I have an oak mantelpiece, on part of which I wish to paint a device and motto. Should it be done in oil or water colors, and how should the surface be prepared and finished? C. S. K., Montreal, Can.

ANSWER.—Oil colors should be employed, in which case it is not necessary to prepare the surface. The usual colors are used, with the addition of turpentine. The painted portion of the mantelpiece may be varnished when quite dry, like an ordinary oil painting.

## MATERIALS FOR CHINA PAINTING.

Editor of The Art Amateur:

SIR: In buying colors and materials for painting on china—say in three or four colors—what would be the cost of those absolutely indispensable, and at what address in New York can I procure them? C. S. K., Montreal, Can.

ANSWER.—Write to any of the artists' material dealers who advertise in our columns, enclosing a stamp for their price list, and they will send you full particulars. If you wish to use only three colors—and that is ample to begin with—you might get a tube of "bleu ordinaire," one of "brun-rouge," which is easier to manage, and one of black. In the supplement of No. 1, Vol. 1, of THE ART AMATEUR you will find models for monochrome decoration, and full instructions for beginners in china painting are given in the body of the same issue. The La Croix colors are the best for painting on porcelain.

## A QUESTION OF PURCHASE.

Editor of The Art Amateur:

SIR: Can you tell me who was the purchaser of Knaus' "Bee Father" at the recent Sherwood-Hart sale? It was a Mr. Sanford, according to the daily papers at the time of the sale, but no initials were given. B. L., Flushing, L. I.

ANSWER.—The purchaser was Milton J. Sanford, of Lexington, Ky., the great race-horse breeder.

## WORDS OF APPRECIATION.

Editor of The Art Amateur:

SIR: Your paper meets the wants of a large class of people who are fond of art and are anxious for improvement, but not able to visit large cities more than once a year at most. When once introduced it cannot fail to become very popular. I am now taking three art papers, and value this most of all. MRS. E. P. GAYLORD, Toledo, O.

[This correspondent proves her sincerity by sending us a club of sixteen subscribers, with a promise of more.—ED.]

Editor of The Art Amateur:

SIR: I wish to tender my congratulations to "C. F." for his admirable article to singers in the last ART AMATEUR. I consider it like "apples of gold in pictures of silver." Every amateur musician should peruse it daily, and by acting on "C. F.'s" very sensible advice they can confer lasting benefit on themselves and those before whom they may appear. Evidently "C. F." has been through the vocal "mill." L. S. STONE, St. Louis, Mo.

## PAINTED DOYLEYS.

Editor of The Art Amateur:

SIR: Is there any way of fixing water colors on satin? I am working on some doyleys, and am afraid that when they are done the color may get washed out or rubbed off. ISOLA BELLA, West Forty-second Street.

ANSWER.—There is no way that we know of. It is folly to attempt to use water colors for such a purpose.

## MATERIALS FOR CREWEL WORK.

Editor of The Art Amateur:

SIR: Will you be so kind as to inform me: (1) If you have sheet patterns for Kensington embroidery, and what? (2) Have you books or plates to aid one in the selection of colors or shades? (3) Also, what are your prices for crewels and embroidery silks of all kinds? MARY A. W., Ravenna, Portage Co., O.

ANSWER.—(1) We publish embroidery patterns in our sup-

plement sheets, but have none for sale separately. (2) We have no such books or plates. Some are published by S. W. Tilton & Co., Boston. Write to them. (3) We do not sell materials. Write to Bentley Bros., 48 Walker Street, New York, or R. H. Stearns & Co., 131 Tremont Street, Boston, enclosing a three-cent stamp.

## DESIGNS DECLINED WITH THANKS.

Miss N. W., Albany; Myra, Trenton, N. J.; Albert, Thirty-second Street, N. Y.; "Poverty Flat," N. Y.; M. B. C., Washington, D. C.; Saratoga; Caractus, Boston. Only three of these correspondents have enclosed postage stamps for the return of their designs.

## Among the Dealers.

Some of the most gracefully designed gas fixtures we have seen are being made by Messrs. Schneider, Campbell & Co., for the residence of a member of the firm of Arnold, Constable & Co. The artistic merit of these is worthy of special commendation. It is surprising how much improvement has been made of late in the manufacture of gas fixtures. They are no less substantial than formerly, but how much better and more ornamental and graceful in design they are than those which we had a few years ago, and which we still find in comparatively newly furnished houses.

Among some admirably designed pieces of furniture and decoration at the rooms of Mr. Gustav Safft we noticed recently a three-leafed ebonized screen carved in low relief in Japanese style, with a two-inch dead gold strip around the frame in clever imitation of metal. The screen was of rose-colored silk, richly embroidered, each panel being set in a rich dark olive velvet border.

Colored glass is being more extensively used than ever in private dwellings. Mr. David N. Smith has many large orders, in the execution of some of which he shows much originality in design.

The New York Exchange for Woman's Work has found it necessary to take the whole building, of which it has occupied the first floor in East Twentieth Street, to such an extent has its business increased. Under the energetic management of Mrs. Wm. G. Choate, the president, and her fellow officers, the Exchange has grown from an experiment to an assured success. The goods it sells are varied in character, and in most cases extremely reasonable in price. Often rare articles of bric-à-brac and vertu find their way to the rooms on account of the need of their once prosperous owners. There is a quantity of valuable old lace, which has come into the hands of the Exchange in this way, which it would pay connoisseurs to examine. There is a curious ivory inlaid cabinet of the time of Louis XIV., which would be a treasure to some collectors. It was brought to America at the beginning of the present century by a family of French refugees. Ladies who have seen better days, now urgently requiring money, have sent their superb cashmere opera cloaks, camel's hair and crêpe shawls, and jewelry to sell them for almost whatever they will bring. Among a quantity of good art needlework, we noticed during a recent visit to the rooms some apple-blossoms admirably worked on olive plush, a very effective arrangement of trumpet creepers on a greenish-gray background, and a canary bird on a branch of bursting white milkweed, worked on a maroon background. There was a most dainty Japanese portière of white silk heavily embroidered, which was for sale for very much less than such a one could be made to order, and there were many other articles for home decoration which it would pay one to price before attempting to purchase them elsewhere.

The beautiful Bennett faience is becoming as popular in Boston as it has been in New York. Messrs. Abram French & Co. have the exclusive agency for it there, and make a good exhibit.

The Spring Valley Hydraulic Gold Company, whose stock is now offered under the endorsement of the United States Mining Investment Company, numbers among its directors such influential and trusted business and professional men as should be a perfect guarantee of security to the public. It will be seen by the announcement elsewhere that, according to the reports of experts as to the resources of the company, the stock will pay very large dividends.

Classes in landscape painting and also in painting on silk, are being formed by C. H. Chapin, at 841 Broadway, Studio No. 4.

A novelty in cotton goods, described by the Paris correspondent of a London journal, is a series of Japanese Indiennes of nondescript patterns, copied for the most part from the screens imported from the far East. Some are covered with small designs of grasses, reeds or flowers; others have large grotesque blossoms thrown here and there, the intervals filled up with bamboo or wavy lines. The principal tints are dull greens and reds with porcelain blue. The covering of the sunshade is made to match, and the fan also is in cotton, mounted, like the parasol, in split bamboo.